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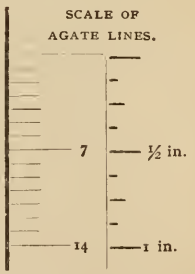

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THE TAMING OF A SHREW

AND

THE TAMING OF THE SHREW.

THE INDUCTION.

THE origin of many of our popular tales and plots for dramatic representation may be traced to Oriental sources, and in especial, the collection of stories entitled *The Arabian Nights*, has been found a rich storehouse for writers of succeeding centuries to borrow from. In this work occurs the story of Abou Hassan, who, having encountered a stranger upon the street one evening, confided to him his desire to exercise the functions of the Khalif for but a single day. The stranger, who happened to be none other than Haroun Alraschid himself, after administering a sleeping potion to Abou Hassan, had him privately conveyed to his own residence, where he was dressed in fine clothes, and placed in office the succeeding day. In the evening he was again put to sleep, and when he awoke the following morning he found himself in his own position. The entire proceeding was repeated, and finally the Khalif threw off his disguise and disclosed the secret to the astonished subject.

The same story is found in Marco Polo,* who relates that the Assassins were accustomed to obtain their followers by drugging young men, and that while under the influence of the *hascheesch*, or whatever it may have been, they were led into a beautiful garden and treated in a princely manner. Upon regaining their senses they found themselves in their former condition, now seemingly unbearable, and became voluntary adherents of the tribe of the 'Old Man of the Mountain,'

* *De tyranno quodam insigni et sicarijs ejus.* (Lib. i. cap. 28.)

for the sake of once more enjoying the pleasures they had experienced while in their stupefied state.

The earliest writers of western Europe who have written upon this metamorphosis are Ludovico Vives,* who states that he heard it from a Spanish nobleman who witnessed it at the court of Philip the Good of Burgundy; Pontus Heuterus, who relates it in his *Rerum Burgundicarum libri sex* (1584†); and David Chytraeus, who mentions it in the *Chronicon Saxoniae et vicinarum aliquot gentium* (1593).‡ The first English translation of the story appeared in 1570, in a collection of short comic tales 'sett forthby Richard Edwardes, mayster of her Maiesties reuels;' the second in Barclay's *Discourse of the Felicitie of Man* (1598). The latter version, as well as those by Grimstone (1607), and Burton (1621), we may dismiss at once, as being foreign to this enquiry. Lastly, the story of the sleeper assumes its earliest dramatic form in the induction to a play entitled, *The Taming of a Shrew*, which we must notice at this place before instituting further comparisons.

On May the 2d, 1594, there was entered to a printer named Peter Short, in the Registers of the Stationers' Company, 'a booke intituled a plesant conceyted hystorie called the Tayminge of a Shrowe,' and the published work bears the title of *A Pleasant Conceited Historie, called The taming of a Shrew. As it was sundry times acted by the Right honorable the Earle of Pembrook his seruants, Printed at London by Peter Short and are to be sold by Cutbert Burbie, at his shop at the Royall Exchange. 1594.* This comedy was written before the 23d day of August, 1589, when Greene's *Menaphon* (which contains satirical allusions to it), was entered in the Stationers' Registers. We know from the title-page that it was acted by the Earl of Pembroke's company, and it was also one of the plays represented at the Newington Butts Theatre by the Lord Admiral's and the Lord Chamberlain's men in June, 1594. This play was reprinted by Burby in 1596, in which year it is alluded to by Sir John Harington in his *Metamorphosis of Ajax*, as follows: 'Read the *booke of Taming a Shrew*, which

**Epistolarum quae hactenus desiderabantur Farrago.* Antwerpiae, MDLVI (fol. 25 *et infra.*).

†Lib iv. 150. ‡Lib. iii. 110.

hath made a number of us so perfect, that *now* every one can rule a Shrew in our Countrey, save he that hath hir.' Burby, on the 22d of January, 1606–7, transferred the copyright of *Romeo and Juliet*, *Love's Labour's Lost*, and *The Taming of a Shrew*, to Nicholas Ling, who, in 1607, issued a third edition of the latter play with Shakespeare's name as the author on the title-page. Ling, in his turn, sold the copyright November 19th, 1607, to John Smethwick, one of the proprietors of the first folio edition of 1623, and also the publisher of the quarto of 1631, which 'was acted by his Majesties Servants at the Blacke Friers and the Globe.' A few years ago Mr. Bernard Quaritch, the London bookseller, offered for sale a hitherto unknown edition, not of the older play, but one closely resembling the 1631 quarto.* This he claims precedes the first folio by several years. It would thus appear that Smethwick, after making his purchase from Ling, induced Shakespeare to rewrite the play, and then issued it in quarto form some time between 1610 and 1623, and again in the folio of the latter year. This opinion is strengthened by its absence in the list of those plays, which, in 1623, had not been 'entered to other men.' We may here remark that the 1607 edition has been reprinted by Nichols, in his *Six Old Plays*, etc. (1779), and the 1594 edition by the Shakespeare Society in 1844, and again by Hazlitt, in his *Shakespeare's Library.*

The induction to this play, as we have said before, embraces the

*The following is Mr. Quaritch's description of this rarity:

SHAKESPEARE'S TAMING OF THE SHREW, first quarto, sm. 4to, *wanting preliminary leaves, sewed, unbound*, £63. *About* 1615-20. This undescribed edition (which Collier rashly assigned to the year 1607, because that date appears in a half-cut-away inscription in a Jacobean hand at the top of the first page), would at first sight appear identical with Smethwick's edition of 1631, until a close inspection reveals variations (for example, A 4 verso, *thorine* for *thornie*, and on the last page *tratour* for *traitour*), as well as the fact that the page of type is a fraction longer in this than in that; and the type, although of identical setting-up in each,—excepting in the instances of variations,—is much clearer and more perfect in the Collier book, while it is burred and worn away in that of 1631. The only way to account for these discrepancies lies in the assumption that W. S. (William Stansby who was at work between 1597 and 1631 printed the book for Smethwick probably between 1611 and 1620, and reissued it in 1631, without allusion to a prior appearance. Hitherto the piece dated 1631 has been the first known quarto of Shakespeare's *Taming of the Shrew* (and consequently of no great importance as being posterior to the first folio); but the article above described reveals the existence of an edition anterior to the first folio, not till now recorded by bibliographers.

old story of Abou Hassan in a modified form. How it was received by the spectators we do not know; probably, however, unfavorably, as the playrights of that day had utilized this species of prologue to such an extent that Fletcher, in *The Woman Hater* (1607), begins with, 'Gentlemen, inductions are out of date.' This censure extended even to such authors as Peele, Kyd, and Jonson, and it may have influenced Shakespeare into not employing an induction in any other play.

The inference, thus far, is that Shakespeare was the author of *The Taming of a Shrew*, further proofs of which will be produced when we come to consider the play itself. For the present it behooves us to determine the source from which he derived the material for his induction. If we take 1589 as the latest date at which the play could have been written, we find that the only work previously issued containing the story of the sleeper was the jest-book by Edwardes previously referred to. This book was considered to be lost, until Warton declared that he had read it in the library of his friend William Collins, the poet.* In 1845, Norton published a tale in the *Shakespeare Society Papers* entitled *The waking man's dream*, which he discovered written upon the leaves of an old book, evidently dating from the middle of the sixteenth century. This tale he declared to be the long lost work of Edwardes, and a comparison of the version as here found, with the induction of the old play, strengthens Mr. Norton's assumption. Moreover, a jest-book is a work which would very probably be passed from hand to hand until it was 'read to pieces'; it would naturally attract the attention of literary men, who would hope to be able to cull witticisms from its pages to incorporate into their own works; and, finally, not being deemed a storehouse of great learning or research, it would probably chiefly circulate among a class of people who are not over careful in the preservation of printed books. To this jest-book, then, we must for the present ascribe the origin of the Sly episode, until proofs may be discovered to contradict this opinion.

* *History of English Poetry*, (cap. lii.)

The characters in the old play are:—

A Lord.
Sly.
A Tapster.
Page, Players, Huntsmen, etc. } Persons in the Induction.
Alphonsus. A merchant of Athens.
Jerobel. Duke of Cestus.
Aurelius. His son.
Ferando.
Polidor. } Suitors to the daughters of Alphonsus.
Valeria. Servant to Aurelius.
Sander. Servant to Ferando.
Phylotus. A merchant who personates the duke.
Kate.
Emelia.
Phylema. } Daughters to Alphonsus.
Tailor, haberdasher, and servants to Ferando and Alphonsus.
Scene, Athens; and sometimes Ferando's country house.

The variations in the names of the characters between the two plays do not decide in favor of a non-Shakespearian authorship, as this was a frequent practice among the dramatic authors of the time. Ben Jonson altered the names of the *dramatis personæ* of his *Every Man in his Humour*, as will be seen by comparing the quarto of 1601 with the folio of 1616; Sir John Falstaff was originally called Sir John Oldcastle, and in the *Hamlet* of 1603 Polonius is changed to Corambis.

The scene of the induction in the old play we do not know, although it is probably the same as in the first folio, *i.e.*, at Wincot, a hamlet near Stratford-on-Avon. We are led to this conclusion on account of the presence of Sly, concerning whom the following facts have been determined.

There is an old tradition that the ale-house at Wincot frequented by Sly, was often visited by Shakespeare 'for the sake of diverting himself with a fool who belonged to a neighboring mill.' A Stephen Sly, one of the servants of William Combe, and probably a relative of the tinker, is mentioned several times in the records of Stratford in connection with the disputes arising from the attempted enclosure of common lands. 'This fact,' says Mr. Halliwell-Phillipps, 'taken in

conjunction with the references to Wilmecote and Barton-on-the-Heath, definitely prove that the scene of the Induction was intended to be in the neighborhood of Stratford-on-Avon, the water-mill tradition leading to the belief that Little Wilmecote, the part of the hamlet nearest to the poet's native town, is the Wincot alluded to in the comedy.' In a manuscript written in 1615, Stephen Sly is described as a laborer, and the 'Steeven Slye House' is mentioned in the parish register of Stratford of the same year. A Christopher Sly was a contemporary of Shakespeare at Stratford, and he is mentioned in Greene's manuscript *Diary* under date of March the 2d, 1615-6.* 'The locality of Wincot,' says the writer just quoted, 'was long recognised as the scene of Christopher Sly's fondness for potations. When, in 1658, Sir Aston Cockayn addressed some lines† to one Clement Fisher, of that village, his theme solely refers to the Wincot ale and to its power over the tinker of the comedy.'

We have not considered it necessary to call attention to the great number of parallel passages in the two plays; the reader, however, cannot fail to agree with the writer that the difference between the two is little more than that of the quarto *Hamlets*, or the 1602 and 1623 *Merry Wives*. Moreover, we have not noted the variations between the three quartos of 1594, 1596, and 1607, as the same are all to be found in the excellent reprint by the Shakespeare Society under the supervision of Mr. Amyot. The principal improvements made by the poet when re-writing the old induction are as follows:—

Sly is carried to the 'fairest chamber' of the Lord's house, thus rendering the illusion upon his awakening more complete, as he was

*The reader should consult Mr. Halliwell-Phillipps's *Outlines* for further interesting particulars concerning the Sly family and the mill; also French, *Shakspeariana Genealogica* (pp. 317-20), and *Notes and Queries* (2d Ser. xii, 266).

†Shakespeare your Wincot-ale hath much renown'd,
That fox'd a beggar so (by chance was found
Sleeping) that there needed not many a word
To make him to believe he was a lord:
But you affirm (and in it seem most eager)
'T will make a lord as drunk as any beggar.
Bid Norton brew such ale as Shakespeare fancies
Did put Kit Sly into such lordly trances:
And let us meet there (for a fit of gladness)
And drink ourselves merry in sober sadness.

totally unacquainted with the interior of the nobleman's residence. The players would in all probability sooner resort to such a building, where they would find a munificent patronage, than to a public inn, devoid of proper accommodation, and likely to be filled with a crowd of gaping country clowns. The actors in the old comedy are referred to as a company employed by the Lord. This is crude workmanship, as only a few lines below we find the nobleman asking,

> Now sirs, what store of plaies haue you?

It would thus appear that he is unacquainted with the performances of his own troupe. But in the folio they are designated as

> players
> That offer service to your lordship.

A most decided improvement upon the older version. Again, the actor's reply which this query invokes, is

> Marrie my lord you maie haue a Tragicall
> Or a comoditie, or what you will.

Then the other actor corrects the speaker for his mis-pronunciation, saying 'thout shame vs all.' Now it is exceedingly improbable that a player, and especially one of the spokesmen for the entire troupe, would commit such a gross blunder, but when we find a similar expression put into the mouth of Sly in the folio, we are reconciled and must acknowledge the appropriateness of the transfer. Later on we find the page receiving the order for the change of attire directly from the mouth of the nobleman, but in the folio a third person is employed, Shakespeare probably recognizing the length of time required for a change of costume.

It may be claimed that the old induction has a passage which is an improvement upon the latter one, to wit, where the actors ask for properties. But when we consider what those properties were, we find their absence in the folio accounted for by order of the Lord,

> Go, sirrah, take them to the buttery,
> And give them friendly welcome every one:
> Let them want nothing that my house affords.

This passage goes to show, not that the noblemen sent them there

because he considered them a species of half-starved vagabonds; far from it, it implies simply that they should refresh themselves before commencing to perform, and decide upon such properties as they might require. The leg of mutton and the vinegar were both kept in this place. We are not informed how the latter was employed, but as it makes the voice smooth it is probable that the actors who personated the serving men of Ferando helped themselves to it, so that they could bellow lustily when he administers the beating.*

Occasionally we find passages which reveal to us the method of Shakespeare's workmanship. Thus, for example, in the play as we have it at the present time, we read, (Induc. i, 13)

> I'll not budge an inch, boy.

This, as it now stands, does not make very good sense, but our author probably overlooked the fact that he had changed the sex of the inn-keeper and, having his older version before him, he unconsciously wrote a line which, although it would be appropriate enough for *The Taming of a Shrew*, is out of place in its successor. Similarly, though of slighter import, is the line (IV, i, 94)

> their blue coats brushed, etc.

Here, we suspect, that Sander's appearance 'with a blew coat' was thought worthy of incorporation. Blue coats were the usual habits of servants;† hence a 'blue-bottle' was sometimes used as a term of reproach for that class of people. In *2 Henry IV:* V, iv, 24, Doll Tearsheet calls the beadle 'you blue-bottle rogue.'

Now a few words as to the fate of Sly before taking up the discussion of the play itself. In the later comedy we are left uninformed concerning his awakening, which is difficult to account for, especially so, because we find no such abrupt termination in the older play. A reason, however, suggests itself. It may have been customary for the actors to carry out the tinker in his chair at the conclusion of the performance, and consequently the play-house copy from which the first folio was probably printed ended with the second scene of the fifth act.

* *Vid.* Griffith, *The Morality of Shakespeare's Drama.*

†The reader should consult Douce's *Illustrations of Shakespeare*, where he will find further allusions to this habiliment.

THE PLAY.

The Taming of the Shrew being first printed in the folio of 1623, we will attempt to ascertain the date of its composition before enquiring into the sources of the plot. We avail ourselves of two kinds of evidence: firstly, that founded on supposition, guesswork, or whatever the reader may be pleased to call it, which we will designate as *conjectural evidence*, because it is worth very little, if anything at all; and, secondly, that which is adduced from trustworthy contemporary records, and as it is indisputable, we will call it *conclusive evidence*. The opinions of the various commentators are here produced chronologically.

Conjectural.	Conclusive.
1588. König. His reasons for assigning this date are explained in the *Jahrbuch der deutschen Shakespeare Gesellschaft* (X, 202).	
1589. Fleay. He claims Shakespeare only wrote a portion of the play, and arrives at his conclusion by what he calls 'metrical tests.'	1589. Aug. 23. Greene's *Menaphon* containing satirical allusions to *The Taming of a Shrew* is entered in the registers of the Stationers' Company.
1592. '*The Taming of the Shrew* was written probably in 1592, and was acted in 1593.'—J. A. Heraud.	
1594. Knight is of the opinion that Shakespeare made a journey to Italy in 1593, and probably wrote this play upon his return. Drake places it in the same year. Stokes says it was written before 1594, and Delius and Ulrici assert that it originated about that time.	1594. *The Taming of a Shrew* was printed in this year, and was presented at the Newington Butts Theatre in June, 1594. *Conf.* Henslowe's *Diary*.
1596. Malone's second conjecture. He assigns this date because *The Taming of a Shrew* was reprinted in this year 'on account of the success of Shake-	1596. *The Taming of a Shrew* was again printed in this year.

speare's play, the bookseller hoping that the old piece with a similar title might pass on the common reader for the performance of the great dramatist.'

[Here two of the critics disagree already. Stokes affirms that Burby 'was no literary pirate' and Malone supposes the contrary.]

Valpy assigns 1596 as 'the probable date of its production,' and Furnivall 1596-7.

1597. Dowden. Hudson says it was written before 1598.

1598. Chalmers. He compares IV, ii, 81-87, with the proclamations of Elizabeth and Rudolf emperor of Germany, relative to traders. He assigned this date on account of this 'remarkable passage which the commentators have overlooked as they did not know the contemporary history.' He further states that it must have been revised in 1606.

1598. Meres does not mention the play. The reason is not, as Delius asserts, because Shakespeare only wrote a portion of it, but because it was not yet in existence, and the authorship of the older comedy had not been made public.

1599. Dekker's *Patient Grissil* was brought out in this year, and entered on the books of the Stationers' Company, March 28th, 1600. This was a rival piece, evidently written because *The Taming of a Shrew* was very successful. In act V, ii, Sir Owen, producing his wands, says to the marquess, 'I will learn your medicines to tame shrews.' This passage may be considered as a precursor of Dekker's *Medicine for a Curst Wife*, also written in op-

1600-1603. Mr. Richard Grant White's conjecture as to the date of the later comedy.

position to our old comedy. (*Vid. infra* under date 1602.)

1600. In this year was printed the second part of *Henry IV.*, and the stage direction (V, iv,) is 'enter Sincklo and three or foure officers.' (*Conf.* this passage with date of 1604, *infra.*)

1601. Mr. Collier assigns a date after 1601, the name Baptista being improperly used in *Hamlet*, but correctly in the play under discussion.

1602. According to Henslowe's *Diary*, Dekker, in July, 1602, was paid £10, 10*s.*, for his play *A Medicine for a Curst Wife*, another rival piece written because *The Taming of a Shrew* was without doubt still very popular.

In the same year was printed *The Spanish Tragedie*, by Thomas Kyd, different portions of which were often ridiculed by contemporary authors. Kyd's line

Go by, Jeronimo,

is quoted in Shakespeare's induction (i, 9).

Heywood's play, *A Woman Killed with Kindness*, was acted in the same year (but not printed until 1607), and Shakespeare also quotes from it (IV, i. 221).

1603. *Patient Grissil* printed.

1604. In this year was written *Women Pleased*, a tragi-comedy by Beaumont and Fletcher. In this play there is a character called Sinklo *who is a farmer's eldest son*, and in the induction

to *The Taming of the Shrew* (i, 88), the player says,

> I think 'twas Soto that your honour means.

But in the folio of 1623 the character who speaks the line is called Sinklo, instead of 'a player,' and this person was in the same company with Shakespeare. He played in *The Seven Deadly Sins*, *Henry IV.*, and appears in *The Malcontent* (1604).

1606. Malone's first conjecture. Tieck says *The Taming of the Shrew* could not have been written before 1606-7.

1607. Farmer. In his *Essay on the Learning of Shakespeare* this writer contends that Shakespeare wrote only the Petruchio scenes, and, refering to the third quarto of the older comedy, he adds that it was probably 'republished by the remains of the [Pembroke] company in 1607, when Shakespeare's [re-written] copy appeared at the Black Friars or the Globe.'

1607. The third and last quarto of the older play was published in this year. It was never again issued during the poet's lifetime, and it is evident that Shakespeare re-wrote it for Mr. John Smethwick under the title of *The Taming of the Shrew*, some time between November 19th, 1607 and 1609.

1609. In this year was published Rowland's *Whole Crew of Kind Gossips*, in which occur the following lines:—

> The chiefest Art I have I will bestow
> About a worke cald taming of the Shrow.

1612. *Pasquil's Night Cap* was published in this year. It contains the lines—

> An empty vessel gives a mighty sound,
> When least or nothing can therein be found.

Many can tell the way to tame a shrow,
But they which have the woman doe not know.

1619. About this date was written Beaumont and Fletcher's play, *The Woman's Prize, or, The Tamer Tamed*, a sequel to *The Taming of the Shrew*, in which Petruchio is subdued by a second wife.

Several works were employed by Shakespeare in the construction of his play. The taming of an unmanageable woman belongs 'to the favorite subjects of a joyous and laughter-loving age,' and has been treated by several writers before our poet's time. Thus the old interlude, *Tom Tylere and his Wyfe** rehearses the woes of a husband ruled by his better-half, and this play was acted by children as early as 1569. The old ballad entitled *A merry Ieste of a shrewde and curste Wyfe lapped in Morelles skin for her good behauyour*, was, perhaps, also not unknown to Shakespeare. This is a tale of a man who beats his shrewish wife until she bleeds, and then wraps her in the salted hide of his old horse Morel. The author of it is unknown; at the end we read

Finis, quoth mayster charme her.

but that is undoubtedly an assumed name. The colophon says,

Imprinted at London in Fleetestreate, beneath the Conduite, at the signe of S. Iohn Euangelist, by Hugh Iackson.

Hugh Jackson printed books about 1550 or 1560, and to this date we must assign the poem. Its popularity was great, and in Langham's celebrated *Letter from Kenilworth* (1576), this ballad is mentioned as one of those which Captain Cox had 'at hiz fingers endz.' It was reprinted by Utterson, in 1817, by the Shakespeare Society, in 1844, and lastly, by Hazlitt, in his *Early Popular Poetry* (iv, 179).

The love intrigue of Lucentio, the changes of master and servant,

* Printed in 1598 and again in 1661. The title-page of the latter edition states that it is said to have been 'printed and acted about a hundred years ago.'

the expected father, the pedant, and the names Petruchio* and Licio, are all derived from *The Supposes*, a play by George Gascoigne, produced at Gray's Inn in 1566, and translated from *Gli Suppositi* of Ariosto. The reader should compare this play with *The Taming of the Shrew;* he will find an accurate reprint of it in Hawkins's *Origin of the English Drama* (vol. iii.). Tyrwhitt suggests that Gascoigne's play is alluded to in the line (V, i, 121)—

> While counterfeit supposes blear'd thine eyne.

The Latin lesson may have been borrowed from *The three Lords and three Ladies of London* (1590), in which we find:—

> *O, singulariter nominativo*, wise Lord pleasure
> *genitivo*, bind him to the post
> *dativo*, give me my torch
> *accusativo*, for I say he's a cosener
> *vocativo*, O, give me room to run at him
> *ablativo*, take and blind me

Lastly, the passage (IV, iii, 37)

> Young budding virgin, fair, and fresh, and sweet, *etc.*

is perhaps taken from the fourth book of Ovid's *Metamorphosis* (ed. 1586, p. 56), which had been translated into English, by Arthur Golding, as early as 1565.

The Taming of the Shrew has been declared spurious by some commentators. Warburton was probably the first to advance this opinion, and he was followed by Farmer, whom we have already quoted. The same opinion has been revived within the last ten or twelve years by the New Shakspere Society of London. This body bases its decision upon metrical tests, contemporary statistics, and similar evidence. It criticises on the arithmetical plan, deputes different members to count words, strike averages and keep tally, and arrives at the following results:—

* Gascoigne spells it Petrucio, but Shakespeare probably altered it to teach the actors how to pronounce it. Only the name occurs in *The Supposes*, the character of Kate falls out entirely.

Total number of lines	2671.	
Double endings	260.	*Henry V.* (1509), has 291. *Timon of Athens*, (1607-8), has 257.
Alternates	0.	There are none in three other comedies.
Sonnets	0.	There are none in nine other comedies.
Doggerel	49.	*Comedy of Errors* (1689-91), has 109. *Two Gentlemen of Verona* (1590-2), has 18.
1 Measure	4.	The same as in *Love's Labour's Lost* (1588-9), and *Titus Andronicus*, (1588-90).
2 Measures	18.	1 *Henry IV.* (1596-7), has 17. *Richard II.* (1593-4), has 17. *Henry VIII.* (1613), has 29.
3 "	22.	The same as in *The Merchant of Venice* (1596).
4 "	23.	The same as in *Richard III.* (1594).
6 "	5.	" " *The Two Gentlemen of Verona* (1590-2). *As You Like It* (1600), and *The Two Noble Kinsmen* (1612).

The years and figures assigned above are from *The Leopold Shakespeare*, and the conclusion we arrive at is subjoined. The date of *The Taming of the Shrew* must be, according to

Double endings	between	1599	and	1607-8.
Doggerel	"	1589-1	"	1590-2.
1 Measure	"	1588	"	1590.
2 Measures	"	1593-4	"	1613.
3 "		1596.		
4 "		1594.		
6 "	"	1590	and	1612.

The reader must at once recognize the utility of this species of criticism, for it informs him distinctly that *The Taming of the Shrew* was written sometime between 1588 and 1613. The writer of the introduction to *The Leopold Shakespeare* has selected out of all these years 1596-7 as the date of its composition, but of course the reader is at liberty to choose any year that may suit his fancy, provided his mind

be not influenced by external contemporary evidence, as that seems to be considered worthless by the New Shakspere Society.

Should the reader wish to pursue the enquiry still further, he can apply 'the weak-ending test, the light-ending test, the double ending test, the triple-ending test, the heavy-monosyllabic-eleventh-syllable-of-the-double-ending test, the run-on-line test, and the central-pause test.' By the time he has finished he will probably discover that the induction is by Chettle, the first act chiefly by Dekker, assisted by Shakespeare, the second by Fletcher (two lines and eleven-sixteenths are by Shakespeare), the third by Dekker, Chettle, Fletcher, and Rowley (touched by Shakespeare), and the fourth and fifth the sole work of Dekker. We would be most happy to explain all this in these pages, but our space and time are too valuable.

This much, however, we will say:

1. If the author of *The Taming of a Shrew* was not William Shakespeare, he must have been a man acquainted with Stratford-on-Avon, with Wilmecote, with the Sly family, and with the tinker himself. Is it probable that two authors should exist having a cognisance of all these facts?

2. If the author of the older comedy was not Shakespeare, the latter must have pirated an enormous quantity of lines and scenes from some other man, a fact which would not have escaped the notice of those who were ever ready to ridicule and censure him. But there is nothing on record to prove that he was ever criticised unfavorably for his production.

3. Burby in 1606-7 sold three plays to Ling, all of which were then recognized as Shakespeare's, and one of them was the older comedy. Burby's transactions were honorable, and he would scarcely have foisted a counterfeit production upon his buyer.

4. If the play as it now stands was not written before 1609 and after November 19th, 1607, all the contemporary evidence of Greene, Dekker, Henslowe, Kyd, Beaumont, Fletcher, and Rowlands, must be considered as worthless; we must assign an earlier date to *Hamlet* than the one now usually received; and we must ignore the remarkable circumstance that Smethwick bought the old play in 1607, and lent the proprietors of the first folio an improved version of it in 1622 or 1623.

ALBERT R. FREY.

A School of Shakespeare.

For his bounty,
There was no winter in't; an autumn 'twas
That grew the more by reaping.
—*Antony & Cleopatra*, V, ii, 86.

SCHOOL COURSES IN SHAKESPEARE.

WHAT plays of Shakespeare are to be recommended for school use, and in what order should they be taken up? These are questions often addressed to me by teachers, and I will attempt to answer them briefly here.

Of the thirty-seven (or thirty-eight, if we include the *Two Noble Kinsmen*) plays in the standard editions of Shakespeare, twenty at least are suitable for use in 'mixed' schools. Among the 'comedies' are *The Merchant of Venice*, *A Midsummer-Night's Dream*, *As You Like It*, *Twelfth Night*, *Much Ado About Nothing*, *The Tempest*, *The Winter's Tale*, and *The Taming of the Shrew*; among the 'tragedies,' *Macbeth*, *Hamlet*, *Lear*, and *Romeo and Juliet*; and among the historical plays, *Julius Cæsar*, *Coriolanus*, *King John*, *Richard II*, *1 Henry IV*, *Henry V*, *Richard III*, and *Henry VIII*.

Certain plays, like *Cymbeline*, *Othello*, and *Antony and Cleopatra*, are not, in my opinion, to be commended for 'mixed' schools or classes, but may be used in others at the discretion of the teacher.

If but one play is read, my own choice would be *The Merchant of Venice*; except for *classical* schools, where *Julius Cæsar* is to be preferred. Most of the leading colleges now require one or more plays of Shakespeare as a part of the preparation in English, and *Julius Cæsar* is almost invariably included for every year. Harvard, for instance,

requires *Julius Cæsar* and *Twelfth Night* for 1888, and *Julius Cæsar* and *As You Like It* for 1889; and the requirements for these years are the same at Amherst, Dartmouth, Trinity, Tufts, Brown, and Wesleyan University. Probably Williams and the Boston University (whose last catalogues I have not seen) also follow Harvard in this respect, as they have done in former years.

If *two* plays can be read, the *Merchant* and *Julius Cæsar* may be commended; or either of these with *As You Like It*, or with *Macbeth*, if a tragedy is desired. *Macbeth* is the shortest of the great tragedies (only a trifle more than half the length of *Hamlet*, for instance), and seems to me unquestionably the best for an ordinary school course.

For a selection of *three* plays, we may take the *Merchant* (or *Julius Cæsar*), *As You Like It* (or *Twelfth Night*, or *Much Ado*,—the other two of the trio of 'Sunny or Sweet-Time Comedies,' as Furnivall calls them), and *Macbeth*. An English historical play (*King John*, *Richard II*, *1 Henry IV*, or *Henry V*) may be substituted for the comedy, if preferred; and *Hamlet* for *Macbeth*, if time permits and the teacher chooses. As I have said, *Hamlet* is about twice as long as *Macbeth*, and should have at least treble the time devoted to it. For myself, I have rarely ventured to read *Hamlet* with a class of average quality.

If a *fourth* play is wanted, add *The Tempest* to the list. *Macbeth* and *The Tempest* together (4061 lines, as given in the 'Globe' edition) are but little longer than *Hamlet* (3929 lines), and can be read in less time than the latter.

For a *fifth* play, *Hamlet*, *Lear*, or *Coriolanus* may be taken; or, if a shorter and lighter play is preferred, the *Midsummer-Night's Dream*. In a course of five plays, I should myself put this first, as a specimen of the dramatist's early work. For a course of five plays arranged with special reference to the illustration of Shakespeare's career as a writer, the following may be commended: *A Midsummer-Night's Dream* (early comedy); *Richard II*, *1 Henry IV*, or *Henry V* (English historical period); *As You Like It*, *Twelfth Night*, or *Much Ado* (later comedy); *Macbeth*, *Hamlet*, or *Lear* (period of the great tragedies); and *The Tempest*, or *The Winter's Tale* (the latest plays, or 'romances,' as Dowden aptly terms them).

For a series of *six* plays, following this chronological order, instead of one English historical play take two: *Richard III*, *Richard II*, or *King John* (earlier history, 1593-1595), and *1 Henry IV*, or *Henry V* (later history, or 'history and comedy united,' 1597-1599).

I may remark here incidentally that *Richard III* is a favorite with many teachers in a course of three or four plays; but, for myself, I should never take it up unless in a course of six or more, and only as an example of Shakespeare's earliest work—not later than 1593. I cannot agree with Mr. Lowell that it is mainly from another hand than Shakespeare's. Its peculiarities and imperfections may be due to a mingling of earlier work by another dramatist, or to its being a production of Shakespeare's 'prentice years, or to both these causes; but, to my thinking, it is essentially *his*. As Oechelhäuser puts it, '*Richard III* is the significant boundary-stone which separates the works of Shakespeare's youth from the immortal works of the period of his fuller splendor.' As such, it has a certain historical interest to the student of his literary career; but this seems to me its only claim to attention. I am not disposed, however, to quarrel with those who think otherwise.

To return to our courses of reading, for a series of *seven* plays, I would insert in the above chronological list, either *Romeo and Juliet* (early tragedy) *before* 'early history,' or the *Merchant* (middle comedy) *after* 'early history,' and for a series of *eight* plays I would include *both* these.

Henry VIII can be added to any of the longer series as a very late play, of which Shakespeare wrote only a part, and which was completed by Fletcher. *The Taming of the Shrew* may be mentioned incidentally as an earlier play that is interesting as being Shakespeare's only in part.

In closing, let me commend the *Sonnets* as well adapted to give variety to any extended course in Shakespeare. They are not known to teachers, or to cultivated people generally, as they should be. In my own experience as a teacher, I have found that young people always get interested in these poems, if their attention is once called to them. This past year I gave one of my classes an informal talk

on the *Sonnets*, merely to fill an hour for which there was no regular work, owing to an unexpected delay in getting copies of the play we were about to begin. Some months afterwards, when I asked the class what play they would select for our next reading if the choice were left to them, several of the girls asked if we could not take up the *Sonnets*, and the request was endorsed by a large majority. We gave about the same time to them as to a play, and I have never had a more enjoyable or, so far as I could judge, a more profitable series of lessons with a class.—W. J. ROLFE, in *Popular Educator*, Boston, June, 1887.

ANSWERS TO CORRESPONDENTS.

R. T. M., Richmond, Va.—Professor Thom's course of Shakespeare Historical Reading is discontinued during the Summer, but will be taken up again and concluded in the Autumn.

A. S., La Salle, Ill.—Mer. of Ven. I, i: 'Why should a man whose blood is warm within,' etc., a living man, act like a dead man, and assume as stiff and still an attitude as the effigy of his grandfather cut in marble upon his tomb in the Church?

W. S. D., Phila.; R. R., Boston; and others.—Formal organization is the least important part of a Reading Club. Decide upon some series of plays to read in connection,—on this point note what Mr. Rolfe says above, or the recommendation of the Clifton Sh. Soc. to read the plays chronologically, as near as possible. On the arrangement of a scheme of study and on organization, the Clifton and the Locke-Richardson Clubs' reports with others which you will find in SHAKESPEARIANA, give you serviceable hints.

L. B., Brooklyn, N. Y.—Mr. F. G. Fleay pronounces his name as though it were Flay, rhyming with clay.

Open Court.

That's a question; how shall we try it?
—*The Comedy of Errors*, V, i, 421.

In this I'll be impartial; be you judge
Of your own cause.
—*Measure for Measure*, V, i, 166.

ANOTHER FEMININE 'WIGHT.'

To the Editor:—In your issue for June, Judge John T. Doyle makes exception to 'that line next to the conclusion of Iago's verse in praise of a "deserving woman indeed."

She was a wight, if ever such wight were.
—II, i, 59.

The difficulty is with the word wight.' Your correspondent has it that, while the dictionaries give it as of common gender, it is only thus defined on the authority of one line of Shakespeare, and that but a single instance where the word becomes feminine can be found in the whole range of English literature.

Hence the deduction that, in the lines as quoted, 'wight' is a misprint for 'wife.'

In support of the correctness of the original word, I would refer you to that benefactor of English poetry, Thomas Sackville, who in or about the year 1557, laid the plan of an extensive work, to be called a *Mirror of Magistrates.*

In the highly poetical 'Induction' we find the poet wandering forth on a winter's night, and while musing on the cold felicity of human affairs, suddenly encounters a 'piteous wight,' clad all in black:

who was weeping, sighing, wringing of hands, in such sorrowfulness, that

> Never man did see
> A wight but half so woe-begone as she.

Here is evidence of a somewhat common use of the word 'wight,' and as applied to a female.

Shakespeare had probably so seen the word used before his own application of it.

Very respectfully,

S. W. SELFRIDGE.

Stratford, Ct., June 9, 1887.

A REJOINDER FROM MR. MORGAN.

TO THE EDITOR:—I read Mr. Burk's *Was Shakespeare a Sycophant* with intense pleasure, because I believe him to be exactly right in the inference he draws, that 'the essay with which we most thoroughly agree is of the least value to us mentally:' and because the one proposition I have always insisted on is, that in Shakespearian matters (just exactly as in every other matter of human procedure or concern) we must take all the evidence and hear both sides in order to make any headway, or come to any conclusion. Therefore I especially hope that Mr. Burk will waive his disinclination for 'petty search for solitary phrases' in my behalf; and go through the Shakespeare Dictionaries, Phrase-Books, Indexes, and Lists of Familiar (or unfamiliar) Quotations, and give us what he can find under such headings (for example), as Liberty; Freedom; the People; the Rights of Man; Equality; Fraternity, and the like. (It may interest him to be assured that, before sending you the paper on Hugo, I turned over a great many of these compilations to check myself lest I should have passed over any in the text itself, but could not find any such headings even. But doubtless there are hundreds of these volumes, for I don't set much store by them, with which I am unfamiliar).

My own explanation of the phenomena I thought I gave explicitly, viz., not that Shakespeare was a 'sycophant,' but that he ran his theatres under the eyes of a Tudor Queen, whose definition of treason was elastic, and who was very much inclined 'to snuff treason' if one talked too freely; that all the Elizabethan dramatists were careful to talk on the side of power, and that Shakespeare surpassed them in this, as in everything else, in degree, etc., etc. To sustain his position that Shakespeare used these expressions of contempt merely because he followed in his models, Mr. Burk, I think, should find them or their prototypes in those models. I may add, as to Mr. Fleming's correction of the quotation from Hazlitt in Gervinus, that Mr. Fleming showed his letter to me in MS. before forwarding it for your esteemed pages, and I agreed with him that it ought to appear there. Gervinus, it seems, did not put the quotation between inverted commas, and so mislead me. I admit I am unequal to reading his tremendous volume *seriatim*, and only too happy to rely upon his index. However, until Mr. Burk converts me, I have the greatest confidence in my point.

Yours very respectfully,

APPLETON MORGAN.

21 Park Row, New York,
June 6, 1887.

SHAKESPEARE IN THE MORMON GOSPEL.

To THE EDITOR:—I do not remember whether attention has been called in SHAKESPEARIANA to the resemblance between the familiar quotation from *Hamlet:*—

> The undiscover'd country, from whose bourn
> No traveller returns.—III, i, 79.

and verse 14, Chapter I. of the Second Book of Nephi:—

> Awake! and arise from the dust, and hear the words of a trembling parent, whose limbs ye must soon lay down in the cold and silent grave, *from whence no traveller can return;* a few more days, and I go the way of all the earth.

How little did the greatest of the Smiths, according to Mormon belief, when he was translating the wonderful golden plates he claimed to have discovered, think the best thing in his book was taken from—

> Shakespeare, who taught by none, did first impart
> To Fletcher wit, to lab'ring Jonson, art. N.

Shakespeare Societies.

> Such a holy witch
> That he enchants societies into him;
> Half all men's hearts are his. —*Cymbeline*, I, vi, 166.

April Meeting of the New York Shakespeare Society.—The meeting was held at the usual place, the President, Appleton Morgan, Esq., in the chair. Hon. Alvey A. Adee presented a paper, which was read by Mr. Fleming. It is entitled 'A plea for a Reference Canon of Shakespeare's Plays, with a Uniform System of Notation applicable to all Critical Reprints of the Folio or Quarto Texts.' Mr. Adee said that the frequent and necessary reference to the old texts, and the collations of the original readings, demanded by modern methods of study, caused loss of time and annoyance from the absence of a standard system of line-numbers. The student of Shakespeare, in howsoever humble a way, is not content to follow blindly the teachings of the editors, but reserves the indefeasible right to scrutinize the processes by which conclusions are reached, and bear the testimony of his own judgment to the soundness of the result. To insure uniformity in comparative research, the consensus of opinion should, in the first place, decide what are to be treated as canonical plays and what as apocryphal; and in the next, should adopt some definite text as the standard by which all others are to be compared. Like most of the presswork of the early seventeenth

century, the known copies of the original texts differ widely, so that, as has been said, it is probable that no two copies of the 1623 Folio exactly agree, and even the possession of an original is insufficient to settle a textual dispute. The reprints, which the general student must consult, differ among themselves for the same reason; and not only are the issues by Wright in 1807, by Lionel Booth in 1864, by Howard Staunton in 1866, and by Chatto and Windus in 1876, discrepant, but it is impossible to fix the original copy from which they were made. Wright's and Booth's are from unascertained texts, and Staunton's superb photo-lithograph is a patchwork from the Ellesmere and Granville Folios, which belong to different periods and differ in minor typographical points. The four reprints have variations of their own, that of Booth being the most accurate, and from its wide diffusion among students, the most available as a common standard. None of the reprints are line-numbered, and the location of cited passages by the aid of the line-numbers of modern editions is troublesome. The numbering of these is discordant, for, despite the general acceptance of the Globe notation among critics, no other edition precisely follows it. Some critical editions resort to paragraph-numbering, which cannot help to locate a cited line in the original. Reference to page, column, and line of the Folio, or to signature, page, and line of the Quartos, is cumbersome. Act, scene, and line reference are worse, for of the Quartos preceding the first Folio, only one, the *Othello* of 1622, is divided into acts and scenes; and of the Folio plays only six are divided in agreement with the Globe standard. Hence it is suggested that a uniform standard of notation be adopted by the Societies, whereby the lines should be numbered continuously from the beginning to the end. The stage directions, and act and scene divisions when they occur, should be included in the numeration, for they are a part of the record. Examples were given of the essential character of the stage directions to critical, textual, and historical study, although the editors ignore and alter them and interpolate their own silently. By adopting the continuous system of line-numbers, reference could be conveniently made to '*Temp.*, F, 2936' or '*Ham.* Q. 2, 3153,' instead of inconvenient-

ly resorting to some such barbarous construction as '*Com. Errors*, F, p. 88 (misprint for 86), col. 1, line 24.' The notation, so adopted by common consent, could be followed in all future critical reprints of the original text, and should be introduced and consistently adhered to in the forthcoming 'Bankside' issues of parallel quarto and folio texts now in preparation by the New York Society. Mr. Price, in moving the reference of Mr. Adee's paper to the Publication Committee, said that the plan urged by Mr. Adee seemed sound and wise. In respect of easy reference and of a standard system of citation, English philosophy was far behind the classics. Students of English literature were made to suffer loss of time and constant irritation. Most of all, students of Shakespeare were troubled by lack of a recognized standard in editing and in the numbering of lines. Thus if the Society could do aught to bring the other societies to adopt such a standard, great good would come. But he felt that if the numbering of the lines was to be used as reference, no agreement could be reached, for the numbering of the lines varies according to each editor's system of reckoning such lines as poetry, and such and such others as prose. In the old editions, and in the reprints of old editions, many lines that the poet made metrical are printed as prose. See, for example, Mr. Goldsmid's excellent reprint (1886) of Thomas Heywood's *Queen's Masque* of 1640. Here many passages of verse are printed as prose. No reference in such cases to the numbers of the lines would be possible. This difficulty may, however, be avoided by giving up the numbering of the lines, and adopting the page number of some preferred edition—*e.g.*, the singularly perfect Granville copy of the Folio in the British Museum. If the pagination of this edition were used by scholars for reference purposes, all difficulty, the speaker thought, would disappear. Mr. Frey called attention to a letter from Dr. Furnivall of the London New Shakspere Society to our esteemed brother-member, Mr. W. J. Rolfe, taking issue with the remarks of Mr. Morgan as to Shakespeare's 'later style' compared with Tennyson's, at the last meeting. Mr. Morgan replied that having confessed himself unable to see anything whatever of value in Dr. Furnivall's verse tests, he could hardly expect Dr. Furnivall's

approval. His (Mr. Morgan's) point was that, while doubtless the style of a writer changes by lapse of time, perhaps we cannot always be sure just how and upon what lines. If, for example, Tennyson's style were found to change on exactly the lines which Dr. Furnivall assigned to Shakespeare, that was a most important argument in favor of Dr. Furnivall's theory, no doubt. But argument is not evidence—and Dr. Furnivall must remember that here was no evidence of any sort—presumptive, conclusive, direct, cumulative, or even corroborative; or, if evidence at all, only at the uttermost, evidence of a tendency in Tennyson which might also have been a tendency in Shakespeare. But then again, it might not. The chronology of Shakespeare as established by the verse tests either conforms to the chronology established by the printers' dates and the copyright entries, or it does not. If it does, the verse tests are superfluous. If it does not, then verse tests are of no value unless corroborated by external and circumstantial evidence. But external and circumstantial evidence is precisely what Dr. Furnivall declines to consider as against the conclusions reached by his verse tests. Besides, the chronology indicated by these dates and entries may itself be false. Who can say that an author's first success may not, in Elizabeth's day as in our own, have led to the printing of manuscript, which before no publisher could be found to touch, and whether it might not have been so in Shakespeare's case? Our friends must not be impatient with us if we are unable to accept argument for evidence in these matters, however unimpeachable from their own standpoint such argument may be. On motion of Mr. Price, the Chair then appointed a committee consisting of Messrs. Price, Adee, and Fleming, to devise a plan of calling the attention of Shakespeare societies to the advisability of a convention on the subject of a uniform system of text reference—and on motion the Chair was added to such committee.

The Shakespeare Society of Philadelphia, the oldest of the Philadelphia societies, and the one which has the honor to have as its Dean, Doctor H. H. Furness, held, at the University Club, its thirty-fifth annual dinner on Shakespeare's Day, 'in honour of whose

birth these triumphs are.' The bill of the feast was of the same kind as its annual predecessors, for which this Society is noted, and was 'matched withal and grafted' with happy and ingenious citations from the Society's winter's study of *Pericles.* Hamlet could not ask for proofs of the good feast 'more relative than this,' and to read over the tale of delicacies is to feel ready to add a neglected phrase from the same play (Pericles V, i, 124)—'My senses credit thy relation.'

The Philadelphia Shakespeare Society celebrated Shakespeare's birth on the 23d April, holding its fourteenth annual dinner at Augustin's, when it enjoyed a delicious menu both in fact and in catalogue, dressed cleverly out as were its items with appropriate Shakespearian 'quips and sentences,' 'odd quirks and remnants' of his good wit, taken all from *Cymbeline,* the play which has constituted the winter's study of the Society. Some literary diversions concluded the banquet, prominent among which were some verses by Mr. James Lane Pennypacker,—a chant of loyalty to the memory of Shakespeare, written to the air *America.* The following were the further subjects of the literary skill of the members: 'Imogen,' A. J. Hemphill, Secretary; 'Swamp Life,' James Lee Pennypacker; 'Ole Virginny,' April 23d, 1616, Henry William Dunne; 'Paul's,' Francis Henderson; 'Is the writing of tragedies a lost art?' Samuel Heilner; 'The English Renaissance,' A. B. Weimar; 'Shakespeare's Friend,' Andrew M. Beveridge.

The bill itself is a very pretty piece of printing, decorated with a fine engraving of the Shakespeare arms, and is a memento which the editor of this magazine wishes here to acknowledge the receipt of with thanks. In its relevant quotations the reader would find amusement also, were there room enough to give the bill here.

The Baltimore Shakespeare Club. is now in its second year. It was organized in 1886, and that winter devoted itself to reading Shakespeare's Plays. In the Fall of 1886 it re-organized, and has during the past winter met at the houses of different members. It meets fortnightly and makes it an invariable rule to read

not less than one act of the play under consideration, and then devotes the rest of the evening to listening to and discussing one or more papers upon the play in hand. The club numbers about two dozen members equally divided as to sex. During the winter the plays studied under guidance of SHAKESPEARIANA, have been *Merchant of Venice, King John, Richard II,* and *1 Henry IV.* Papers have been read by some of the brightest young lawyers, Johns Hopkins University men, and other members, as follows: 'The Law and Equity of the Merchant of Venice,' by Wm. T. Brantley; 'The Artifices of Portia,' by Archibald H. Taylor; 'Venice in the Possible Time of Shylock,' by Victore Smith; 'The Jew in Shakespere's Day,' by E. B. Allen; 'Magna Charta,' by John C. Rose; 'Two of Shakespere's Queens—Elinor and Isabella,' by H. P. Goddard; 'The England of Richard II,' by Geo. Savage; 'Bolingbroke,' by Geo. Whitelock. Papers are promised by W. L. Marbury on 'Hotspur,' and Dr. R. T. Ely, of the 'Johns Hopkins,' on 'The Common People in Richard Second's Day.' Some of the papers have been of great merit, and all in all the members feel that they have made great progress in Shakespeare study.

HENRY P. GODDARD.

THE DALLAS SHAKESPEARE CLUB, of Texas, had a reception in commemoration of the ever memorable 23d, in which the programme was begun by Mendelssohn's Midsummer-Night's Dream overture, by Mrs. D. H. Morrow; there followed an essay on Shakespeare by Mrs. John Kerr; a recitation of the Romeo and Juliet potion scene by Mrs. J. T. Trezevant, Jr.; Schubert's Song to Shakespeare's 'Hark! Hark! the Lark'; the Casket Scene from the *Merchant of Venice,* by Miss Morgan; the Wooing Scene from Henry V., by Miss Dickson; and an address by Mr. J. T. Trezevant on Jonson's words, 'He was not of an age, but for all time.' Previously, on the 16th April, the Dallas Club held an interesting debate on the Baconian authorship of the Shakespeare plays, a history of the theory was given by one member, Judge Holmes's arguments were summarized by another, and two other papers were read on the subject, when the President put the decision to the vote of the Club. The result was

a unanimous verdict for the Shakespeare side. The debate caused a good deal of interest, but the local reporters begged admission in vain, and the Dallas Club look back upon this debate as being not alone one of the most interesting events of their year's work, but also as one whose studious socialty was quite unmarred by publicity. After the reception the Club adjourned its meetings until the second week in October.

Friends in Council Shakespeare Class, Topeka, Kansas. Extracts from the address of the President, Mrs. Adelaide H. Wood, at the fifth anniversary banquet, Jan. 24, 1887.—About November 1st, 1885, under the epistolary direction of Anna B. McMahan, of Quincy, Ill., we began the study of *Hamlet*. Her plan of study provided for a consideration of the text of the play, its bibliography and history, followed by ethical and character studies. The mysteries of Hamlet's complex nature, involving the much-argued question of mental poise, the nature of his regard for Ophelia, and the *sweetness and lightness* of that fair maid, with interwoven topics seemingly without end, occupied our time and thoughts day after day.

After creeping through this prescribed course by ourselves, we were allowed the privilege of walking in company with grown-up critics, dramatic and literary, who themselves seldom escaped minor criticism from us, our senses having been sharpened under such healthful regimen.

The first discussion in which the critics led was a most interesting one on the relative value of reading and seeing Shakespeare's Plays. Lamb and Hazlitt, in whose view Mrs. McMahan coincides, argues in favor of the former, while naturally, Henry Irving, Salvini, Fechter, and most, if not all other great actors, and many eminent writers take opposite ground. George Eliot especially, who says:

> In opposition to most people, who like to *read* Shakespeare, I like to see his plays acted better than any other; his great tragedies thrill me, let them be acted how they may.

After the general, the particular interest of course centred in *Hamlet*, with its intellectual problems so variously interpreted, and this led

directly to the literary critics. Taine affirmed that in *Hamlet* Shakespeare painted his own portrait, the soul of the poet which dreams but acts not, seeing the imaginary world too clearly to play a part in the real. The madness of Hamlet Taine considers feigned, but the high-strung, sensitive organization suffered a continuous nervous attack which must finally have proved fatal.

THE STRATFORD CLUB OF CONCORD :—Concord, N. H., is rich in Shakespeare Clubs; it supports at the present time no less than five flourishing and well organized ones, most of which have passed the period of infancy. The names of these societies are the Shakespeare, the Stratford, the Warwick, and the Avon Clubs, and the Juniors. With the exception of the Warwick, the clubs are composed entirely of ladies, who meet weekly on Monday afternoons. The Warwick Club has both ladies and gentlemen, and its meetings are held fortnightly on Tuesday evenings.

I purpose to give a little account of one of these geographically-named clubs, the Stratford. This club was formally organized in Nov. 1883, though most of the members had been in the habit of meeting together for Shakespeare and other readings before that time. A constitution and by-laws were adopted. I have not space to quote at length from these, but I can mention a few of the provisions which we have found most important in the government of the club. The annual meeting is held on the first Monday of Nov. at 2.30 P. M. at the house of the secretary. On every subsequent Monday a reading meeting is held at the house of some member. The regular meetings close the first Monday in May, though we frequently hold one or two extra meetings after that besides the June picnic, the great event of the year. The club was originally limited to fourteen, but that number has been raised to sixteen, which will probably remain stationary, as that is about as many people as one parlor will comfortably accommodate when all want good light on their books. The method of electing new members is very interesting, and it is conducive to perfect harmony in the club. When a vacancy occurs, different members send in the names of one or more candidates to the president. A list of

these is read, and the members ballot. The name which receives the most votes is then announced, and the members ballot again, voting yes or no as they choose. If the result is not unanimous the candidate is rejected, another name is chosen, and the balloting is carried on as before. It is thus seen that no one can be admitted to the club who is not perfectly agreeable to every member. This fact is so important that I must dwell a little upon it.

In all my dealings with women, I have found one great drawback to their effective and harmonious work, and that is their reluctance to debate in open field. They will not express an adverse opinion in public, the only proper place; but by compensation, nourish much ill-feeling and unkind speech in private. Our method of balloting, being secret, compels perfect honesty, and no one would hesitate to vote against the candidate of her best friend, if she did not think that the proposed member would be an acquisition to the club. It is hardly necessary to add that nothing less than death or removal to another part of the world would induce any of the members to resign their places, for they know too well the difficulties of getting into the club.

I regard our next most important provision as the five cent fine imposed upon every member who is tardy or is absent from any meeting for any cause whatever. If a member has a prolonged illness, or goes abroad for a year, or is otherwise incapacitated for attending, we grant her a leave of absence, but she pays a fine for every lost meeting on her return. We consider our members so valuable that we cannot allow any to deprive us of their society without making some compensation to the club. The result is that the fines from unavoidable absences amount to considerable in the course of the year.

The officers of the club are a president, vice-president, secretary and treasurer, and critic. The first three are elected annually; the fourth was elected for three months or a half season. After a time it was found difficult to fill the position of critic, and that office is now assigned alphabetically. Each member must take it in turn, and she holds it for two weeks only, or during the reading of one play.

It is the office of the critic to cast the play, assign the parts, prepare a short critical and historical sketch descriptive of the play, pronounce the entrances and exits, and in general, take the part of stage manager. At the end of each scene, or oftener if the critic advises, a pause is made in which mistakes of pronunciation are noted, questions are asked and notes are read. All take part in this, though the critic bears the responsibility of the exercise. It is easily seen that the critic's office is by far the most arduous and responsible in the club, and it was soon found advisable to impose it equally upon all the members, all of whom have been found quite competent to fill the office, though many were unwilling to acknowledge it. The order of exercises for each meeting is as follows: Roll-call, Reading of Minutes, General Business, Critique, Reading of the Play.

Two afternoons are devoted to the reading of each play. The club has read every play of Shakespeare once, and by the close of this season will have read all of them twice. The sonnets have been found of particular interest. At the beginning of the year some one is appointed to make out a list of the plays to be read. The historical ones are usually taken first and read in order. Sometimes it has been the plan to read the others in chronological order, but a more satisfactory way is to alternate a tragedy and a comedy, or an inferior with a great play.

The members of the club meet and read purely for their own enjoyment and profit. There are no spectators. We do not devote our time to increasing the world's sum of knowledge, but solely to making ourselves wiser and better. Twelve of the sixteen members are married and have household cares. As a club we make no pretensions to profound learning, nor have we time for curious antiquarian research. We do not write laborious essays, nor do we spend hours quibbling on a phrase, or on the reading of the different editions. On the other hand, we do not gobble a play at a single sitting, nor frown because some inquiring member disturbs the dramatic effect by asking for information.

Perhaps it is not too presumptuous to say that I believe the great dramatist himself would have liked our club. Shakespeare did not

write for antiquarians. I think he would have looked with half-humorous contempt at the quibbles and quarrels of the different editors. All that he cared for, if he thought anything about it, was that the spirit of his writings should penetrate the world. To bring this about, he should not be used as a text-book (compulsory) in schools, nor as a dissecting subject for pedants, but as the highest means of recreation by thoughtful, reverent readers. No one should feel too poor or too busy to form one of an assemblage under the influence of the master.

All kinds of editions are used in our club, though I think there is rather a leaning in favor of Rolfe. Still, Hudson has many friends, Grant White is admired, Knight is highly valued, and the handy-volume edition is not despised. I have never counted, but I should think that there might be twenty-five different kinds of Shakespeare editions in the possession of the members, ranging all the way from expensive English books down to the humble five-cent volume. We consider the books without notes just as good as any, but we put no trust in an expurgated edition. We read every word just as it is.

In this connection it may be proper to say that two years ago the distinguished lecturer, Mrs. Abba Goold Woolson, of Boston, delivered a course of lectures on the *English Historical Plays* under the auspices of the Stratford Club, and that a year ago she gave a course on general subjects in English literature. Each series was enjoyed by large and appreciative audiences.

At the close of the year we are not above enjoying a quotation party or a picnic.

Frances M. Abbott.

The Avon Club, the oldest literary organization of Topeka, Kansas, held its seventeenth Annual Celebration under the inspiration of banquetting, literary quotations, music, prose essays, and some verses by Mr. Wheeler on Sacques' lines 'Motley's the only wear.'

Reviews.

Observations,
Which with experimental seal doth warrant
The tenour of my book.
—*Much Ado About Nothing*, IV, 1, 167.

A NEW REFERENCE-BOOK.

IS there any room left for a new, general, Shakespearian, reference manual? Strange to say there is a corner almost untouched by the labors of commentators, and Mrs. O'Connor has filled it. The work that was done for Dickens and for Scott in the Scott and Dickens dictionaries, oddly enough, was never done for Shakespeare, though he is as popular and as multifarious a maker of daily quoted characters as these younger writers, while his greater age, his persistent and universal renown, and the infinite riches of his speech and style, make it the more a useful task to frame a systematic index to his plays. The volume* just published fills this need acceptably, not only for an index to the throng of characters that people the dramas, and for summaries of the histories of each play—which is more particularly the scope of the dictionaries spoken of—but for a compact and inexpensive topical index to significant expressions, and the more important passages in which there is a notable or singular use of words. Of course, Dr. Schmidt's learned lexicon covers the latter ground, and it need not be said that it is more scholarly and more thorough than Mrs. O'Connor's *Index;* but, on the other hand, the new manual, having a less restricted plan, less elaborately developed, fills its own place, is cheaper and more com-

* An Index to the Works of Shakspere, giving references, by topics, to notable passages and significant expressions; brief histories of the plays; geographical names, and historical incidents; mention of all characters, and sketches of important ones; together with explanations of allusions and obscure and obsolete words and phrases. By Evangeline M. O'Connor. New York: D. Appleton & Co., 1887 (price, $2.00).

pact, and is especially adapted to be of constant use to all conditions of people who either read or refer to Shakespeare.

It will be seen that the restriction of its design to allude not to all, but to important passages, does not bring it at all into competition with the mere phrase-concordance. This condition of selection, which its plan requires, will also lay the editor's judgment open to criticism, and that she has slipped here and there, or missed citing an important reference, might be shown; yet, on the whole it appears that her choice has been fairly comprehensive and judicious. As for that part of the plan which refers to the characters, this is, as was before said, altogether new and useful in its design, and the account given in alphabetical order of each character is conveniently arranged so as to give, along with the description the progression of his action in each act and scene, and provide also, an index to the scenes in which he appears, and a guide to find where in the play certain situations occur in which he is involved. For example, the first entry in the book is

Aaron, a Moor, a character in *Titus Andronicus*, introduced in *i*, 1 *or* 2, as a prisoner. He is a lover of Tamora, Queen of the Goths. In *ii*, 1, he declares his designs against Rome and the emperor; in *ii*, 3, hides gold; discloses his plans, *iv*, 2; kills the nurse, *iv*, 2; exchanges his child, *iv*, 2; avows his deeds, *v*, 1; his sentence, *v*, 3. He is a hideous and unnatural character, cursing the day in which he has not done 'some notorious ill.'

With more important characters an extract from some one of the abler commentators is given, as with Hamlet for example, a brief sketch by Coleridge is given.

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MRS. SIDDONS.

THE personal history of a great character, whatever be the walk in life in which he has figured, is always of absorbing interest. The biographies of the world's great people are all being re-written with this special end in view. Napoleon is no longer treated as a famous general, but as a man, and the same may be said of all great figures in history. This method of biography has received a pleasant addition in Mrs. Kennard's sketch

of Mrs. Siddons.* The personal life of most actors and actresses is not such as can be read, as a rule, with profit, but the Kemble family—with one minor exception—were remarkable for the purity of their lives, and there has seldom lived a woman of prominence whose life was so free from blemish of any kind as Sarah Siddons. It is of this feature of her life—her womanly nature—of her thorough love for her children and her devotion to her friends, that Mrs. Kennard writes chiefly, and the result is an interesting picture of a true woman, with her trials and her joys, her loves and her dislikes. The professional part of her life, while of course occupying the larger part of the book, is kept as much as possible in the background. And as a result, the sketch the author has drawn, gives one a very different idea of the great actress than had she dwelt more at length upon her stage life.

Any estimate of Mrs. Siddons's career on the stage must partake more or less of the nature of a panegyric, yet so careful is the author of this volume to avoid giving offence that, while without detracting from Mrs. Siddons's true greatness, she rather errs in her endeavor to be calm. The story of Mrs. Siddons's life, with its many triumphs, with its situations full of the strongest dramatic elements, is one well adapted to arouse enthusiasm, and the fact that Mrs. Kennard writes so impartially impresses one with a lack of sympathy with the subject that is entirely out of place in such a work. But the book is, on the whole, well done. Not faultless, it is so generally good that it deserves little but praise. Mrs. Siddons has been much neglected by later writers, although her contemporaries found time to write an astonishing deal about her. Her best biography is to be found, not in books bearing her own name, but incorporated with that of her brother, John Kemble, in Mr. Fitzgerald's *Lives of the Kembles.* There is, therefore, a positive need of a good biography, and while Mrs. Kennard's little book will not fill the want—and the author is too modest to suppose it would—it will do good service by bringing the real life of the greatest of actresses before the readers of a generation that can

*Mrs. Siddons. By Nina A. Kennard. Famous Women Series. Boston: Roberts Bros., 1887 (price $1.00).

only know her by hearsay. To such the volume will be welcome, and to such it will be of value. It is not of course a great book, merely a sketch, but it serves the purpose for which it was written, and until we have a new and exhaustive Life of Mrs. Siddons, will doubtless hold a high place in virtue of its being the latest contribution to the subject. It is a matter of regret that so interesting a book should be defaced by numerous typographical errors.

F.

Literary Notes.

When comes your book forth?
Upon the heels of my presentment, sir.
—*Timon of Athens, I, i, 26.*

Shakespeariana in Current Magazines.—An article in *Science*, March 11th, by T. C. Mendenhall, entitled *The Characteristic Curves of Composition*, advocates the use of a curious method of literary analysis, based upon the mean length and frequency of occurrence of words in compositions, as a test or identification of their authorship. The consideration of a well-known method of material analysis suggested to the writer its literary analogue. This is his explanation:

By the use of the spectroscope, a beam of non-homogeneous light is analyzed, and its components assorted according to their wave-length, as is well-known, each element, when intensely heated under proper conditions, sends forth light which, upon prismatic analysis, is found to consist of groups of waves of definite length, and appearing in certain definite proportions. So certain and uniform are the results of this analysis that the appearance of a particular spectrum is indisputable evidence of the presence of the element to which it belongs. In a manner very similar, it is proposed to analyze a composition by forming what may be called a 'word spectrum' or 'characteristic curve,' which shall be a graphic representation of an arrangement of words according to their length and to the relative frequency of their occurrence. . . . It has been proved that the spectrum of hydrogen is the same, whether that element is obtained from the

water of the ocean or from the vapor of the atmosphere. Wherever and whenever it appears, it means hydrogen. If it can be proved that the word-spectrum or characteristic curve exhibited by an analysis of *David Copperfield* is identical with that of *Oliver Twist*, of *Barnaby Rudge*, *Great Expectations*, etc., and that it differs sensibly from that of *Vanity Fair*, or *Eugene Aram*, or . . . anything else in fact, then the conclusion will be tolerably certain that when it appears, it means Dickens.

Tables are given showing outlines made in this way from groups of a thousand, five thousand, or ten thousand words taken from *Vanity Fair*, *Oliver Twist*, Mills' *Political Economy*, etc.

The family likeness of the different group curves from *Oliver Twist* are not striking at a casual glance, and it perhaps needs some personal working of the experiment to enable one to perceive recognizable distinctions, like the familiar acquaintance one must have with twins before their separate individualities are unquestionable. Those who want to discover what more there is in this ingenious theory may open the books of their favorite authors, count words and letters, and make tables *ad libitum*, for only innumerable tests can justify the assumptions; that every writer makes use of his peculiar vocabulary in a way materially unchanging from year to year and work to work; that his personal peculiarities in sentence-construction 'will recur, in the long run, with such regularity that short words, long words, and words of medium length will occur with definite relative frequencies'; that the many experimental sections of the 'characteristic curve' will correspond so perfectly as to piece out and exhibit the whole characteristic; or, in short, that one thousand words here and a thousand words there can be proved to be an absolute measure of that pervasive and subtle thing—the style which is the man. The operation consists in counting the number of letters in every word in groups of a thousand words, and recording the number of words of one letter, two letters, three letters, etc. For the representation of the result a sheet of 'squared' paper is necessary, the numbers showing the letters in each word place 'at points along a horizontal line separated from each other by equal distances, above each of these place other points whose distance from the base line shall be proportional to the number of such words in a thousand; then join these points by a broken line, and the characteristic curve is shown.

Readers of Mr. Vining's account of his investigation of the history of the Gunther folio and autograph, and of his and Mr. Morgan's conclusions thereupon, as given in SHAKESPEARIANA for April (p. 154), will be interested in a careful article of Mr. A. R. Frey's on the same subject in the New York *Graphic* of May 7th. This paper occupies slightly over five columns, much of the space being taken up by *fac similes* of two of the Shakespeare will signatures, the mortgage and conveyance signatures, and the Montaigne inscription, as also of two of the Ireland forgeries, of the autograph slip pasted in the folio, and of the sundry other inscriptions the book contains. In the course of this account, all the clues and facts ascertainable are brought very clearly to light; but though the temper of the article is more evidently skeptical and impatient of ill-founded pretentions than the previous report, the burden of the recital, so far as the facts elicited are concerned, does not differ from it substantially. It seems to be shown that the little pasted slip all this ado has been about, antedates the Ireland forgeries, and no evidence connects it with intentional frauds; yet, of course, the authenticity of the autograph remains as doubtful as it must be, and as careful inquirers have all along considered it must be; and while the folio is doubtless the one referred to by Dr. Severn in his *Diary of the Rev. John Ward*, yet it is manifest that the John Ward who owned the folio was not the Vicar who died in 1681, but the actor who died in 1773.

An entertaining yarn might be spun from the actual circumstances, as discovered, of this aged traveler, tracing 'The Vicissitudes in the History of a Shakespeare Folio,' in its wanderings from England to Nevada, from the hands of Mary Savage, Eleanor Breakes, John Tiler, John Ward, Charles Lomax, and all its miscellaneous English owners to the proud possession of a Chicago antiquary, and of Mr. Gunther, and thence to the semi-official scrutiny of various members of the New York Shakespeare Society.

A Shakespearian 'Cipher' is the title of a paper in *Book-Lore* for May (pp. 160–162), which opens with a reflection upon the more enthusiastic hero-worship of Shakespeare in the States than in his

native England; couples with this a grateful compliment to the ability of SHAKESPEARIANA'S editorship, and concludes by giving an account of Mr. Donnelly's Cipher substantially as printed in SHAKESPEARIANA for February, p. 94.

A MODEL of what a dramatic libretto ought to be is the Memorial Theatre edition of Shakespeare's plays. We have to acknowledge with pleasure the receipt of two of the well-printed pamphlets of this series to be published from time to time, according to the usage of the Stratford-on-Avon theatre. These plays, *King John*, and *A Midsummer-Night's Dream*, are carefully edited by the Hon. C. E. Flower, whose benefaction to the Shakespeare Memorial is evident in this editorial work as in the larger labors of love connected with his name in Stratford. The paramount feature to be commended is that these plays present the stage arrangement according to the custom of performance at the Memorial Theatre, yet, also, give the unmutilated text corresponding with modern library editions, the parts 'cut' in the customary action being given in their due place in smaller type. This enables the reader to follow at the same time, conveniently, both the actor's setting and the full text, to evident profit. A few useful notes are prefixed, sketching the chief points of previous English stage arrangements. In the case of *King John*, Cibber's and Valpy's adaptations and Kemble's, Kean's, and Macready's revivals of the play are noted, with the announcement that the present stage arrangement in the main follows Kean's. In the case of *A Midsummer-Night's Dream*, Madame Vestris's version in 1840, Kean's of '56, the Sadler's Wells production, and Mr. Saker's, in Liverpool, in 1880, when children played the fairies' parts, are mentioned briefly, and acknowledgment is given of the especial use made of Mr. Mercer Simpson's faithful representation of 1873, in Birmingham.

(*A Midsummer-Night's Dream; King John;* Memorial Theatre edition. C. E. Flower. Printed at the *Herald* office, High street, Stratford-on-Avon. London: Samuel French. Price 6*d.*)

A CLEVER little volume, to part of which we have been already in-

troduced, comes to hand in dainty quarto style and form, made further attractive by red-lettered, parchment-paper covers, and leads us pleasantly into a second entanglement of Shakespeare and Shapleigh, by means of a forgotten quarto of the *Troublesome Raigne of King John*, the investigations of a Boston antiquary, and first of all, by a little black box, which contained a sailor's MS. narrative of a voyage to the 'China Seas' in 1640, and which was found in a New England gable-chamber after an opportune garret fire. An outline of the first entanglement was given in the June number of SHAKESPEARIANA (p. 288). For the second, see the brochure itself, enticed thereto by the fact that the upshot of this scholarly fooling is no less than Baconian proof that Sir William Shapleigh not only stood as model for the Kesselstadt death-mask, but was indeed the Shakespeare who wrote the immortal plays.

(*Was Shakespeare Shapleigh?* A correspondence in two entanglements. The whole edited by Mr. Justin Winsor, Librarian of Harvard College. Boston: Houghton, Mifflin & Co. Sold in Philadelphia by Porter & Coates. Price 75 cts.)

Queen Elizabeth and 'The Merry Wives,' an article of Mr. Appleton Morgan's in the *Catholic World* for June (pp. 348–358), argues that the tradition of Elizabeth's order to exhibit Falstaff in love, and the supposed rapid production of this play, and also a subsequent growth and enrichment of it, may be shown to be 'perfectly in accordance with the known policies' of both the Queen and the playwright. He takes occasion to insist upon Shakespeare's exclusive employment of titled and noble personages to fill heroic niches in his dramas, reiterating much that was said on this point in his review of Hugo's *Shakespeare* in the April SHAKESPEARIANA (p. 187); makes much of Shakespeare's holding Sir John up to ridicule as the sole exception to his custom, for which, therefore, he must have had the Queen's warrant; and, drawing the Queen's image in the unflattering colors Mr. Morgan's palette always holds for her, he finds it probable that Shakespeare 'revenged himself by gibing at the Queen herself' and producing a play 'within the exigency of the letter,' but against

'the spirit of her royal order.' Mr. Furnivall's placing of the play in his second period is, of course, most improbable to the thinking of the 'Bankside' editor. He concludes that this local chronicle of English manners and domestic conditions, 'unlike any other of the comedies,' in that its 'robust action and high color are English, not French, Spanish, Italian, or classical,' became in the course of twenty-one years, from a 'rapid sketch made at the Queen's command,' the 'complete comedy of 1623, packed full of allusion to petty tradesmen, to the popular song-books and riddle-books of the day, to the discovery of Guinea; the introduction of hackney coaches; the trivial legislation of the Parliament of 1605–6; to the performances at Paris Gardens; the wholesale knighting of retainers by James I.; to dozens of other purely local incidents occurring at intervals of from one to three years,' whose 'constant recurrence is a proof of that very growth in the mouths of successive actors to which Hamlet alludes as a well-known phenomenon.'

Miscellany.

To knit again
This scattered corn into one mutual sheaf.
—*Titus Andronicus*, V, iii, 70.

THE CONCORD SCHOOL.—Among the lectures announced by the management of the Concord School of Philosophy for this summer, are: '*Shakespeare's Poetics*,' by the Rev. Dr. C. A. Bartol, of Boston; the 'Divine Nemesis in Æschuylus and Shakespeare,' by Prof. C. C. Shackford, of Brookline, Mass. These lectures will be given during a course devoted to dramatic poetry, and not less notable and helpful to students of Shakespeare's dramatic art will be the line of thought pursued in the whole series, the remaining lectures of which will be on: 'The Poetics of Aristotle in its Application to the Drama,' by Prof. Thomas Davidson; 'The Dramatic Element in the Greek

Drama and the Norse Edda,' by Prof. W. T. Harris; 'The Collision of Individuals with Institutions in the Greek and the English Drama, by Mr. Edwin D. Mead; 'Aristophanes and the Elizabethan Drama,' by Mrs. Julia Ward Howe, of Boston; 'Ford and Massinger,' by Mrs. E. D. Cheney, of Boston; 'Browning's Dramatic Genius,' by the Rev. George Willis Cooke, of Dedham, Mass.

SHAKESPEARIAN EDITIONS.—It will be interesting to many to note the number of editions of the works of Shakespeare that have been published, from the original quarto editions of his plays and poems, to the close of 1886. In nearly every European tongue there are editions either of his complete works, or of one or more of his separate plays, besides several in Hebrew, Greek, and Latin. There are but very few libraries that possess them in anything approaching completeness, and it is scarcely possible that any library can ever hope to get the entire number.

EDITIONS IN ENGLISH.

No. of complete works.....570 | No. of works containing selections..38

SEPARATE PLAYS (IN ENGLISH).

Hamlet	147	Merry Wives of W	48	Measure for Measure	25
Romeo and Juliet	99	Richard II	47	Timon of Athens	23
Richard III	85	As You Like It	46	Henry VI., Part 3	22
Othello	83	Taming of the Shrew	45	Pericles	20
Macbeth	80	Coriolanus	44	All's Well	18
King Lear	79	Much Ado	44	Troilus and Cressida	18
Merchant of Venice	78	Henry IV., Part 2	40	Love's Labour's Lost	18
Julius Cæsar	67	Twelfth Night	39	Titus Andronicus	17
Midsmrs. N. Dream	59	Winter's Tale	38	Henry VI., Part 2	16
Tempest	58	Cymbeline	36	Two Gentlemen of V	16
Henry V	56	Antony and C	35	Henry VI., Part 1	8
King John	56	Henry VIII	33		
Henry IV., Part 1	51	Comedy of Errors	29		1723

ASCRIBED PLAYS (IN ENGLISH).

Number of complete works 3

SEPARATE DITTO.

Mucedorus	11	Locrine	4	Arr. of Paris	2
Merry Devil of E	10	Lord Cromwell	4	Doub. Falsehood	2
Edward III	5	Puritan	4	Birth of Merlin	1
Sir J. Oldcastle	5	A Yorksh. Tragedy	4	Fifth of Nov	1
Two Noble Kinsmen	5	Geo.-a-Greene	3	Second Maiden's Trag	1
Arden of Fev	4	Lon. Prodigal	3		—
Faire Em	4	Vortigern	3		76

POEMS (IN ENGLISH).

Collected poems and sonnets	44
Number of editions containing selections	3

SEPARATE POEMS, ETC., (IN ENGLISH).

Sonnets	27	Lucrece	13	Passionate Pilgrim	7
Venus and Adonis	21	Songs	13		—
					81

FOREIGN EDITIONS.

German:		Poems, etc	21	Selections	12
Collections	58		—	Separate Plays	190
Selections	26		473	Poems	2
Separate Plays	361	*French:*			—
Ascribed ditto	7	Collections	13		217

Italian	85	Portuguese	8	Welsh	2
Dutch	40	Finnic	7	Flemish	1
Russian	40	Icelandic	6	Roumanian	1
Spanish	20	Bohemian	5	Roumelian	1
Hungarian	18	Latin	3	Ukraine	1
Polish	16	Croatian	2	Wallachian	1
Greek	15	Frisian	2		—
Swedish	15	Hebrew	2		994
Danish	13				

Total editions in English	2,538
Foreign editions	994
	3,532

F. HAWLEY, Memorial Librarian, in Stratford *Herald.*

SHAKESPEARE AT CHATAUQUA.—Col. Homer B. Sprague will deliver three addresses at the Chatauqua meetings on July 19th, 20th, and 21st, on 'Shakespeare's Youth,' 'Shakespeare as an Author,' and 'Shakespeare as a Man.'

Shakespeare's *Hamlet* will be studied under the instruction of Prof. W. D. McClintock from July 9th to August 19th.

AN ANECDOTE OF SCHOLAR AND PUBLISHER.—No one would ever guess that the frank, practical speech of the late Philadelphia publisher, Mr. Joshua Lippincott, founder of the house of the Lippincott Company, had exercised a decided effect upon a rare quality of the *Furness Variorum Shakespeare.* Yet, a chance word of his, flying straight from his stock of common sense, seems to have made an

impression, which had a deal to do with clarifying the plan of the work and establishing the modesty of scholarship, characteristic of the Variorum editor. In the midst of his early studies, when the idea grew within him that the time had come for a new Variorum edition, he went to propose the publication of it to Mr. Lippincott. After having listened attentively to all he had to say, Mr. Lippincott answered in his bluff, hard-headed way,—'Humph! There is not much money in that for the publisher, but a deal of glory for the editor, let me tell you.' Thereupon Dr. Furness, then a young man, abashed and already inclined to dislike self-obtrusion, registered a vow before high heaven to beware of presumption, and in his work, especially, to take heed how he pushed forward his own opinions.

The fear of allowing an idle personal fame to blotch the methods of honest work, is as rare as it is wholesome, and it is not often that the practical element comes in contact with the scholarly to reach so valuable an end. But Shakespeare lovers, of all degrees, who consult the exhaustive stores of the Variorum volumes, and gain a realizing sense of the ripened scholarship and reserved power which dwells behind the words that guide them, will know how to appreciate this incident of the meeting of the young scholar and the veteran publisher.

Arabia's Birnam Wood.—The Arabian traveller and writer, Mes'ūdiyy, who composed his *Meadows of Gold and Mines of Gems* in A. D. 943, relates, in chapter 47 of that work, the following incident as having occurred at the time of the total destruction of the ancient Arabian tribes of Jedīs, who inhabited Yemāma, in Central Arabia, not very long after the confusion of tongues at Babel:

They had been shamefully tyrannised over by the king of their kindred tribe, *T*asm, and at length had treacherously avenged their wrongs by the extermination of their tyrants. One noble of that tribe had escaped the massacre, and had journeyed to Yemen (our Arabia Felix). He presented himself to the *H*imyerite king of that country, and prayed him to avenge *T*asm by the destruction of Jedīs. The king consented, marshalled his forces and set out for Yemen. Arrived

at a distance of three days' march from Yemāma, the refugee noble of Tasm informed the king that a sister of his, married to a chieftain of Jedīs, and then living in Yemāma, was possessed of so acute a power of vision as to be able to distinguish a horseman at the distance of three days' journey.

He therefore suggested that the king should command his troops to pluck up by the roots, every man, a young tree from a forest they had to pass through and carry this before him, so as to hide the advancing host and mask it from his sister's piercing glance. The king gave the order; and each man of the army plucked up a tree, carrying it in front of him. The quick-eyed lady, however, from an outlook on her housetop saw the advancing wood. Sharply scrutinizing it, and distinguishing behind the foliage one man 'who was nibbing a blade-bone or soling a sandal,' she informed the townsmen of what she saw. They took no notice of her warning. The army advanced, surprised the town, slaughtered all the men and made captives of the women and children. Thus the tribe was extirpated.

Mes'ūdiyy's story was written in the year that is exactly half-way to the present date, 943x943=1886 A. D., and the question naturally arises: Is there any mediæval channel known to seekers after folklore by which this incident could have become known to the writer of *Macbeth*, or to any other monkish chronicler through whom the Birnam Wood story may have been handed down? Macbeth's death and Malcolm Caumore's accession in A. D. 1057 were so long anterior to the crusades that it is not likely that the eastern story had reached Scotland or England. If the Birnam Wood incident really occurred it was a surprising coincidence; and if it was a monkish embellishment, it would be interesting to trace the story from the East, if possible. Mes'ūdiyy's version was most probably based upon some older story that may be found in Egyptian or Babylonian remains, or that may have come from Persia, India, or China. This is a problem for the adepts of folklore to solve if the means can be found.—*The Academy.*

A Standard Line-Numbering of Shakespeare's Works.—

Professor Henry Johnson, of Bowdoin College, a careful student and judicious critic, sends us the following sensible hints on this subject:—

If, as seems necessary, the line-numbering must be referred to the practice of a single collective edition, the First Folio has manif stly the best claims. The fact that the division into acts and scenes is lacking in the Folio is now not an argument against an act-scene-line reference, because the modern editors have practically agreed in settling the question of acts and scenes. There is an advantage in the ordinary three-fold reference, in so far as it would enable one to look up a reference more easily in any edition other than one with the new numbering. Then the prose lines must have an arbitrary numbering, that is, must accord with the practice of some one printer. Why not with that of the 1623 edition? Any variation among the copies of that date as to line-arrangement offers less forcible objections to the adoption of their alignment than can be urged against any other edition. Verse which has been printed in the 1623 edition as prose could be numbered to accord with the metrical and not with the typographical arrangement. In cases where there may be always a difference of opinion as to whether a passage is in verse or prose, a settlement can be reached only by common agreement; but here the running-line number would be less desirable than an act-scene-line number, as a difference of opinion would not affect all subsequent line-numbers in the play. In case the Folio omits a line or more, allowance could be made for it in the numbering, without deciding any question as to the right of the passage to a place in the text.—Mr. Rolfe's Shakespeariana in Boston *Literary World.*

Murdoch's Hamlet.—Shakespeare's birthday gave the occasion, in Cincinnati, for a public testimonial to an honored and veteran Shakespearian actor, Mr. James E. Murdoch. The Odéon was filled with an audience which received with cordial pleasure the five scenes epitomizing the play of *Hamlet*, which constituted the first part of the programme, and which Mr. Murdoch gave with all his old-time excellence of scholarly finish, and unforced, thorough insight. In the second part of the programme three scenes from *The School for Scandal* were given, in which Mr. Murdoch played his old part of Charles Surface with much of the wit and sparkle with which he made his great hit when he played the part in London for sixty consecutive nights.

SELECTED REPRINTS.

PART VI.—ROWE'S LIFE OF SHAKSPEARE.—1709.

(Concluded from June Number.)

SOME ACCOUNT OF THE LIFE OF WILLIAM SHAKSPEARE.

The melancholy of Jacques, in As You Like It, is as singular and odd as it is diverting. And if, what Horace says,

"Difficile est proprie communia dicere."

it will be a hard task for any one to go beyond him in the description of the several degrees and ages of man's life, though the thought be old and common enough.

[All the world's a stage &c., *As You Like It*, II, vii.]

His images are indeed everywhere so lively, that the thing he would represent stands full before you, and you possess everypart of it. I will venture to point out one more, which is, I think, as strong and as uncommon as anything I ever saw; it is an image of Patience. Speaking of a maid in love, he says:

"——She never told her love,
"But let conccalment, like a worm i' th' bud,
"Feed on her damask cheek: she pin'd in thought,
"And sate like *Patience* on a monument
"Smiling at *Grief*."

What an image is here given! and what a task would it have been for the greatest masters of Greece and Rome to have expressed the passions designed by this sketch of statuary! The style of his comedy is, in general, natural to the characters, and easy in itself; and the wit most commonly sprightly and pleasing, except in those places where he runs into doggerel rhymes, as in The Comedy of Errors, and some other plays. As for his jingling sometimes, and playing upon words, it was the common vice of

he age he lived in: and if we find it in the pulpit made use of as an ornament to the sermons of some of the gravest divines of those times, perhaps it may not be thought too light for the stage.

But certainly the greatness of this author's genius does no where so much appear, as where he gives his imagination an entire loose, and raises his fancy to a flight above mankind, and the limits of the visible world. Such are his attempts in The Tempest, A Midsummer-Night's Dream, Macbeth, and Hamlet. Of these, The Tempest, however it comes to be placed the first by the publishers of his works, can never have been the first written by him: it seems to me as perfect in its kind as almost anything we have of his. One may observe, that the unities are kept here with an exactness uncommon to the liberties of his writing; though that was what, I suppose, he valued himself least upon, since his excellencies were all of another kind. I am very sensible that he does, in this play, depart too much from that likeness to truth which ought to be observed in these sort of writings; yet he does it so very finely, that one is easily drawn in to have more faith for his sake, than reason does well allow of. His magick has something in it very solemn and very poetical: and that extravagant character of Caliban is mighty well sustained, shows a wonderful invention in the author, who could strike out such a particular wild image, and is certainly one of the finest and most uncommon grotesques that ever was seen. The observation, which, I have been informed, three very great men* concurred in making upon this part, was extremely just; that Shakspeare *had not only found out a new character in his* Caliban, *but had also devised and adapted a new manner of language for that character.*

It is the same magick that raises the Fairies in A Midsummer Night's Dream, the Witches in Macbeth, and the Ghost in Hamlet, with thoughts and language so proper to the parts they sustain, and so peculiar to the talent of this writer. But of the two last of these plays I shall have occasion to take notice, among the tragedies of Mr. Shakspeare. If one undertook to examine the greatest part of these by those rules which are established by Aristotle, and taken from the model of the Grecian stage, it would be no very hard task to find a great many faults; but as Shakspeare lived under a kind of mere light of nature, and had never been made acquainted with the regularity of those written precepts, so it would be hard to judge him by a law he knew nothing of. We are to consider him as a man that lived in a state of almost universal license and ignorance; there was no established judge, but every one took the liberty to write according to the dictates of his own fancy. When one considers that there is not one play before him of a reputation good enough to entitle it to an appearance on the present stage, it cannot but be a matter of great wonder that he should advance dramatick poetry so far as he did. The fable is what is generally placed the first, among those that are reckoned the constituent parts of a tragick or heroick poem; not, perhaps, as it is the most difficult or beautiful, but as it is the first properly to be

*Lord Falkland, Lord C. J. Vaughan, and Mr. Selden.

thought of in the contrivance and course of the whole; and with the fable ought to be considered the fit disposition, order, and conduct of its several parts. As it is not in this province of the drama that the strength and mastery of Shakspeare lay, so I shall not undertake the tedious and ill-natured trouble to point out the several faults he was guilty of in it. His tales are seldom invented, but rather taken either from the true history, or novels and romances: and he commonly made use of them in that order, with those incidents, and that extent of time in which he found them in the authors from whence he borrowed them. So The Winter's Tale, which is taken from an old book called The Delectable History of Dorastus and Fawnia, contains the space of sixteen or seventeen years, and the scene is sometimes laid in Bohemia, and sometimes in Sicily, according to the original order of the story. Almost all his historical plays comprehend a great length of time, and very different and distinct places; and in his Antony and Cleopatra, the scene travels over the greatest part of the Roman Empire. But in recompence for his carelessness in this point, when he comes to another part of the drama, the manner of his characters, in acting or speaking what is proper for them, and fit to be shown by the poet, he may be generally justified, and in very many places greatly commended. For those plays which he has taken from the English or Roman history, let any man compare them, and he will find the character as exact in the poet as the historian. He seems indeed so far from proposing to himself any one action for a subject, that the title very often tells you, it is The Life of King John, King Richard, etc. What can be more agreeable to the idea our historians give of Henry the Sixth, than the picture Shakspeare has drawn of him? His manners are everywhere exactly the same with the story; one finds him still described with simplicity, passive sanctity, want of courage, weakness of mind, and easy submission to the governance of an imperious wife, or prevailing faction: though at the same time the poet does justice to his good qualities, and moves the pity of his audience for him, by showing him pious, disinterested, a contemner of the things of this world, and wholly resigned to the severest dispensations of God's providence. There is a short scene in the Second Part of Henry the Sixth, which I cannot but think admirable in its kind. Cardinal Beaufort, who had murdered the Duke of Gloucester, is shown in the last agonies on his death-bed with the good king praying over him. There is so much terror in one, so much tenderness and moving piety in the other, as must touch any one who is capable either of fear or pity. In his Henry the Eighth, that prince is drawn with that greatness of mind, and all those good qualities which are attributed to him in any account of his reign. If his faults are not shown in an equal degree, and the shades in this picture do not bear a just proportion to the lights, it is not that the artist wanted either colours or skill in the disposition of them; but the truth, I believe, might be that he forbore doing it out of regard to Queen Elizabeth, since it could have been no very great respect to the memory of his mistress to have exposed some certain parts of her father's life upon the stage. He has dealt much more

freely with the minister of that great king, and certainly nothing was ever more justly written than the character of Cardinal Woolsey. He has shown him insolent in his prosperity; and yet by a wonderful address he makes his fall and ruin the subject of general compassion. The whole man, with his vices and virtues, is finely and exactly described in the second scene of the fourth Act. The distresses likewise of Queen Katherine, in this play, are very movingly touched; and though the art of the poet has screened King Henry from any gross imputation of injustice, yet one is inclined to wish the queen had met with a fortune more worthy of her birth and virtue. Nor are the manners proper to the persons represented less justly observed in those characters taken from the Roman history; and of this, the fierceness and impatience of Coriolanus, his courage and disdain of the common people, the virtue and philosophical temper of Brutus, and the irregular greatness of mind in M. Antony, are beautiful proofs. For the last two especially, you find them exactly as they are described by Plutarch, from whom certainly Shakspeare copied them. He has indeed followed his original pretty close, and taken in several little incidents that might have been spared in a play. But, as I hinted before, his design seems most commonly rather to describe those great men in the several fortunes and accidents of their lives, than to take any single great action and form his work simply upon that. However, there are some of his pieces where the fable is founded upon one action only. Such are more especially, Romeo and Juliet, Hamlet, and Othello. The design in Romeo and Juliet is plainly the punishment of their two families, for the unreasonable feuds and animosities that had been so long kept up between them, and occasioned the effusion of so much blood.

In the management of this story, he has shown something wonderfully tender and passionate in the love-part, and very pitiful in the distress. Hamlet is founded on much the same tale with the Electra of Sophocles. In each of them a young prince is engaged to revenge the death of his father, their mothers are equally guilty, are both concerned in the murder of their husbands, and are afterwards married to the murderers. There is in the first part of the Greek tragedy something very moving in the grief of Electra; but, as Mr. Dacier has observed, there is something very unnatural and shocking in the manners he has given that princess and Orestes in the latter part. Orestes imbrues his hands in the blood of his own mother; and that barbarous action is performed, though not immediately upon the stage, yet so near, that the audience hear Clytemnestra crying out to Ægystheus for help, and to her son for mercy: while Electra, her daughter, and a princess, (both of them characters that ought to have appeared with more decency,) stands upon the stage, and encourages her brother in the parricide. What horror does this not raise! Clytemnestra was a wicked woman, and had deserved to die; nay, in the truth of the story, she was killed by her own son; but to represent an action of this kind on the stage, is certainly an offence against those rules of manners proper to the persons, that ought to be observed there. On the contrary, let us only look a little on the conduct of Shakspeare. Hamlet is

represented with the same piety towards his father, and resolution to avenge his death as Orestes; he has the same abhorrence for his mother's guilt, which, to provoke him the more, is heightened by incest: but it is with wonderful art and justness of judgment, that the poet restrains him from doing violence to his mother. To prevent anything of the kind, he makes his father's Ghost forbid that part of his vengeance:

> "But howsoever thou pursu'st this act,
> "Taint not thy mind, nor let thy soul contrive
> "Against thy mother aught; leave her to heaven,
> "And to those thorns that in her bosom lodge,
> "To prick and sting her."

This is to distinguish rightly between *horror* and *terror*. The latter is a proper passion of tragedy, but the former ought always to be carefully avoided. And certainly no dramatick writer ever succeeded better in raising *terror* in the minds of an audience than Shakspeare has done. The whole tragedy of Macbeth, but more especially the scene where the King is murdered, in the second Act, as well as this play, is a noble proof of that manly spirit with which he writ; and both show how powerful he was, in giving the strongest motions to our souls that they are capable of. I cannot leave Hamlet, without taking notice of the advantage with which we have seen this master-piece of Shakspeare distinguish itself upon the stage, by Mr. Betterton's fine performance of that part. A man, who, though he had no other good qualities, as he has a great many, must have made his way into the esteem of all men of letters by this only excellency. No man is better acquainted with Shakspeare's manner of expression, and indeed he has studied him so well, and is so much a master of him, that whatever part of his he performs, he does it as if it had been written on purpose for him, and that the author had exactly conceived it as he plays it. I must own a particular obligation to him, for the most considerable part of the passages relating to this life, which I have here transmitted to the publick; his veneration for the memory of Shakspeare having engaged him to make a journey into Warwickshire on purpose to gather up what remains he could, of a name for which he had so great a veneration.